

Transliteration–Telugu

Transliteration as per Modified Harvard-Kyoto (HK) Convention
(including Telugu letters – Short e, Short o) -

a A i I u U
R RR IR IRR
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh n/G
c ch j jh n/J (jn – as in jnAna)
T Th D Dh N
t th d dh n
p ph b bh m
y r l L v
S sh s h

sogasugA mRdanga-SrIranjani

In the kRti 'sogasugA mRdanga' – rAga SrIranjani, SrI tyAgarAja extols the music with devotion.

P sogasugA mRdanga tALamu jata kUrCi ninu
sokka jEyu dhIruD(e)vvaDO

A ¹nigama Sir(O)rthamu kalgina
nija vAkkulatO svara SuddhamutO (sogasu)

C ²yati ³viSrama sad-bhakti
virati drAkshA rasa ⁴nava rasa
yuta kRticE ⁵bhajiYincu
yukti tyAgarAjuni taramA ⁶SrI rAma (sogasu)

Gist

O Lord SrI rAma!

Whoever is that resolute person who makes You nicely enamoured by songs, with true words bearing the meanings of upanishads, and with purity of svara, duly attuned with the beat of mRdanga!

Is the method of chanting Your names in the form of kRti, consisting of – (a) wine of grape juice-like, elating nine (kinds of characterisation of) moods, (b) true devotion, (c) indifference to Worldly objects, (d) rhythmic pattern of svaras and words (or pause in the prosody), and (e) pausing at right places – within the reach of this tyAgarAja?

Word-by-word Meaning

P Whoever (evvaDO) is that resolute person (dhIruDu) (dhIruDevvaDO) who makes (jEyu) You (ninu) nicely (sogasugA) enamoured (sokka) by songs duly attuned (jata kUrCi) with beats (tALamu) of mRdanga!

A Whoever is that resolute person who makes You nicely enamoured by songs -

with true (nija) words (vAkkulatO) bearing (kalgina) the meanings (arthamu) of upanishads – the head (Siras) (SirOrthamu) of vEda (nigama), and with purity (SuddamutO) of svara duly attuned with the beat of mRdanga!

C O Lord SrI rAma! Is the method (yukti) of chanting Your names (bhajiyincu) in the form of kRti (kRticE) (literally with), consisting of (yuta) – wine of grape (drAkshA) juice (rasa) like (elating) - nine (nava) (kinds of characterisation of) moods (rasa), true devotion (sad-bhakti), indifference (virati) to Worldly objects, rhythmic pattern of svaras and words (or pause in the prosody) (yati), and pausing at right places (viSrama), within the reach (taramA) of this tyAgarAja (tyAgarAjuni)? whoever is that resolute person who makes You nicely enamoured by song duly attuned with the beat of mRdanga!

Notes –

Variations –

⁵ – bhajiyincu – bhajiyincE.

⁶ – SrI rAma – rAma.

References –

¹– nigama Siras –In the kRti ‘O rAma rAma sarvOnnata’, SrI tyAgarAja uses the terminology – ‘vEda Siramulellanu nIvE daivamani’. upnishads are called vEda Siras - <http://www.kamakoti.org/acall/uma.html>

² – yati – Dictionary meaning - ‘a caesura in prosody’; (caesura – break between words within a metrical foot; pause near middle of a line) : (prosody – study of versification; laws of metre).

‘Rules of prosody’ – source

<http://www.ecse.rpi.edu/Homepages/shivkuma/personal/music/sogasuga.htm>

‘A rhythmic pattern of swaras, words, or beats in a taalA. The types are: sama, gOpucca, srotovaaha, Damaru, mridanga, and vishama’. Source – <http://www.karnatik.com/glossy.shtml>

‘In a Thala, if something is formulated by manodarma, it is called yathi. In pieces like Thevaram and Thiruppugazh we can see these yathis. Similarly, when we resort to kalpana swaras and there is thani avarthanam while playing on a laya instrument, we can see these yathis. They are of six kinds – Samayathi, Gopuchchayathi, Srodovahayathi, Damaruyathi, Mridangayathi and Vishamayathi’. Source – ‘Karnataka Sangeeta Sastra’ by Shri AS Panchapakesa Iyer.

³ – viSrama – Dictionary meaning ‘rest, quiet’

‘Pausing at right places’ – source -

<http://www.ecse.rpi.edu/Homepages/shivkuma/personal/music/sogasuga.htm>

⁴ – nava rasa - SRngAra - love, vIra - valour, bIbhatsa - disgust, raudra - anger, hAsya - mirth, bhayAnaka - terror, karuNa - pity, adbhuta - wonder, SAnta – tranquility; a tenth is also mentioned – vAtsalya – parental fondness.

Comments -

General – This kRti contains technical terminologies peculiar to music. Since I am not qualified on the subject, I have translated the kRti based on material available, indicating the sources thereof. From the reading of the materials concerned with these technical terms 'yati', 'viSrama' it seems that these relate to the art of singing with proper intonations, punctuations, breaks etc, so that, while abiding by metre of the rAga, the bhAva of the kRti would not only be not disturbed, but, rather, highlighted. If there are any errors, kindly pardon me.

Devanagari

- प. सोगसुगा मृदङ्ग ताळमु जत कूर्चि निनु
सोक्क जेयु धीरु(डे)व्वडो
अ. निगम शि(रो)र्थमु कल्गिन
निज वाक्कुलतो स्वर शुद्धमुतो (सो)
च. यति विश्रम सद्भक्ति
विरति द्राक्षा रस नव-रस
युत कृतिचे भजियिञ्चु
युक्ति त्यागराजुनि तरमा श्री राम (सो)

English with Special Characters

- pa. sogasugā mṛdaṅga tāḷamu jata kūrci ninu
sokka jēyu dhīru(ḍe)vvaḍō
a. nigama śi(rō)rthamu kalgina
nija vākkulatō svara śuddhamutō (so)
ca. yati viśrama sadbhakti
virati drākṣā rasa nava-rasa
yuta kṛticē bhajiyiñcu
yukti tyāgarājuni taramā śrī rāma (so)

Telugu

- ప. సొగసుగా మృదఙ్గ తాళము జత కూర్చి నిను
సొక్క జేయు ధీరు(డె)వ్వడో
అ. నిగమ శి(రో)ర్థము కల్గిన
నిజ వాక్కులతో స్వర శుద్ధముతో (సొ)
చ. యతి విశ్రమ సద్భక్తి
వీరతి ద్రాక్షా రస నవ-రస

ಯುತ ಕೃತಿವೆ ಭಜಿಯಿಞ್ಞ
ಯುಕ್ತಿ ತ್ಯಾಗರಾಜುನಿ ತರಮಾ ಶ್ರೀ ರಾಮ (ಸೌ)

Tamil

ಪ. ಸೂಕಾ³ಸುಕಾ³ ಮ್ರುತ³ಂಕ³ ತಾಗಮು ಜತ ಕುರ್ಸಿ ನಿಞ್ಞ
ಸೂಕಾ³ ಜೇಯು ತೀ⁴ರು(ದೇ³)ವ್ವದೋ³
ಅ. ನಿಕ³ಮ ಸಿ¹ರೋ¹ರ²ತ²ಮು ಕಲ್ಕಿ³ನ
ನಿಜ ವಾಕ್ತುಲತೋ ಸ್ವರ ಸು³ತ್ತ⁴ಮುತೋ (ಸೂಕಾ³ಸು)
ಕ. ಯತಿ ವಿ¹ಸ್ರಮ ಸತ್³-ಪ⁴ಕ್ತಿ
ವಿರತಿ ತ್³ರಾಕುಷಾ ರಸ ನವ ರಸ
ಯತ ಕ್³ರುತಿ³ಸೇ ಪ⁴ಜಿಯಿಂಕ
ಯಕ್ತಿ ತ್ಯಾಕ³ರಾಜುನಿ ತರಮಾ ಪು¹ರಾ¹ಮ (ಸೂಕಾ³ಸು)

ಸೂಕಾಕ, ಮಿರುತಂಕ ತಾಗತ್ತಿಞ್ಞೆ³ ಸೋಡು ಕಡ್ಡಿ,
ಁಞ್ಞೆ ಸೂಕಾಕವಾಕ್ತು³ ತೀರಞ್ಞೆವಞ್ಞೆ!

ಮಱೆಮುಡಿಯಿಞ್ಞೆ ಪೂರುಞ್ಞೆಡೆತ್ತ,
ಁಞ್ಞೆಯಾಞ್ಞೆ ಸೂಕಾಕಞ್ಞೆಡುಞ್ಞೆ, ಕುರತ್ತ ತುಯ್ಞೆಯುಡುಞ್ಞೆ,
ಸೂಕಾಕ, ಮಿರುತಂಕ ತಾಗತ್ತಿಞ್ಞೆ³ ಸೋಡು ಕಡ್ಡಿ,
ಁಞ್ಞೆ ಸೂಕಾಕವಾಕ್ತು³ ತೀರಞ್ಞೆವಞ್ಞೆ!

ಯತಿ, ವಿ¹ಸ್ರಮಂ, ತುಯ ಪತ್ತಿ,
(ಁಲಕಪ) ಪಞ್ಞಿಞ್ಞೆಯ, ತಿರಾಡ್ಸೇ³ ಸಾಞ್ಞೆ (ನಿಕ³) ನವರಸಂ
ಕುಡಿಯ ಪಾಡಲ್ಕಞ್ಞೆಡುಞ್ಞೆ ವುಡಿಪಡುಂ
ಮುಱೆಯೆ ತಿಯಾಕರಾಸಞ್ಞಿಞ್ಞೆ ತರಮಾ, ಇರಾಮಾ?
ಸೂಕಾಕ, ಮಿರುತಂಕ ತಾಗತ್ತಿಞ್ಞೆ³ ಸೋಡು ಕಡ್ಡಿ,
ಁಞ್ಞೆ ಸೂಕಾಕವಾಕ್ತು³ ತೀರಞ್ಞೆವಞ್ಞೆ!

ಮಱೆ ಮುಡಿ - ಁಪನಿಡತಂಕಞ್ಞೆ
ಯತಿ - ಇಡೆವೆಞ್ಞೆ
ವಿ¹ಸ್ರಮಂ - ಅಮತಿ
ಯತಿ, ವಿ¹ಸ್ರಮಂ - ಇಸೇಕಕಲೆಯಿಞ್ಞೆ ಸಿಱಪ್ಪು³ ಸೂಕಾಕಞ್ಞೆ -
ಇವಞ್ಞಿಞ್ಞಿಞ್ಞೆಡುಞ್ಞೆ ತಮಿಞ್ಞೆ³ ಸೂಕಾಕಞ್ಞೆಞ್ಞೆ?
ನವರಸಂ - ಅಞ್ಞುತಂ, ಸಿಞ್ಞಂ, ಕರುಞ್ಞೆ, ಅರುವರುಪ್ಪು, ಅಮತಿ,
ಸಿಞ್ಞಾರಂ, ಅಸಂ, ಪೆರುಞ್ಞೆ, ವೀರಂ

Kannada

ಪ. ಸೂಗಸುಗಾ ಮೃದಜ ತಾಳಮು ಜತ ಕೂರ್ವಿ ನಿಸು
ಸೂಕ ಜೇಯು ಧೀರು(ಡೆ)ವ್ವಡೋ
ಅ. ನಿಕಮ ತಿ(ರೋ)ರ್ದಮು ಕಲಿಞ್ಞೆ
ನಿಜ ವಾಕ್ತುಲತೋ ಸ್ವರ ಶುದ್ಧಮತೋ (ಸೋ)

ಚ. ಯತಿ ವಿಶ್ವಮ ಸದ್ಭಕ್ತಿ

ವಿರತಿ ದ್ರಾಕ್ಷಾ ರಸ ನವ-ರಸ

ಯುತ ಕೃತಿಚೇ ಭಜಯಿಷ್ಣು

ಯುಕ್ತಿ ತ್ಯಾಗರಾಜುನಿ ತರಮಾ ಶ್ರೀ ರಾಮ (ಸೊ)

Malayalam

ಎ. ಸೌಗಂಧ್ಯಮ ಮೃಗೇಶ ತಾಳಮ್ ಜತ ಕುರ್ಚಿ ನಿನ್

ಸೌಕರ್ಯ ಜೇಯು ಯಿರು(ಓ)ವೃದ್ಧಾ

ಆ. ನಿಗಮ ಶಿ(ರೋ)ರ್ಮಮ್ ಕನ್ನಿನ್

ನಿಜ ವಾಕ್ಯಲತಾ ಸ್ವರ ಶುಕ್ರಮೃತಾ (ಸೊ)

ಏ. ಯತಿ ವಿಶ್ವಮ ಸದ್ಭಕ್ತಿ

ವಿರತಿ ದ್ರಾಕ್ಷಾ ರಸ ನವ-ರಸ

ಯುತ ಕೃತಿಚೇ ಭಜಯಿಷ್ಣು

ಯುಕ್ತಿ ತ್ಯಾಗರಾಜುನಿ ತರಮಾ ಶ್ರೀ ರಾಮ (ಸೊ)

Assamese

ಪ. ಸೌಗಂಧ್ಯಮ ಮೃಗೇಶ ತಾಳಮ್ ಜತ ಕುರ್ಚಿ ನಿನ್

ಸೌಕರ್ಯ ಜೇಯು ಶಿರು(ಓ)ವೃದ್ಧಾ

ಅ. ನಿಗಮ ಶಿ(ರೋ)ರ್ಮಮ್ ಕನ್ನಿನ್

ನಿಜ ವಾಕ್ಯಲತಾ ಸ್ವರ ಶುಕ್ರಮೃತಾ (ಸೊ)

ಚ. ಯತಿ ವಿಶ್ವಮ ಸದ್ಭಕ್ತಿ

ವಿರತಿ ದ್ರಾಕ್ಷಾ ರಸ ನವ-ರಸ

ಯುತ ಕೃತಿಚೇ ಭಜಯಿಷ್ಣು

ಯುಕ್ತಿ ತ್ಯಾಗರಾಜುನಿ ತರಮಾ ಶ್ರೀ ರಾಮ (ಸೊ)

Bengali

ಪ. ಸೌಗಂಧ್ಯಮ ಮೃಗೇಶ ತಾಳಮ್ ಜತ ಕುರ್ಚಿ ನಿನ್

ಸೌಕರ್ಯ ಜೇಯು ಶಿರು(ಓ)ವೃದ್ಧಾ

ಅ. ನಿಗಮ ಶಿ(ರೋ)ರ್ಮಮ್ ಕನ್ನಿನ್

ನಿಜ ವಾಕ್ಯಲತಾ ಸ್ವರ ಶುಕ್ರಮೃತಾ (ಸೊ)

ಚ. ಯತಿ ವಿಶ್ವಮ ಸದ್ಭಕ್ತಿ

ବିରତି ଘାଞ୍ଛା ରସ ନବ-ରସ

ଯୁତ କୃତିଚେ ଭଜିୟିଷୁଃ

ସ୍ଵକ୍ତି ଆଗରାଜୁନି ତରମା ଶ୍ରୀ ରାମ (ସୋ)

Gujarati

୧. ସାଂଗସୁଗା ମୃଦଂଗ ତାଳମୁ ୩ତ କୁର୍ଚି ନିନୁ

ସାଞ୍ଜ୍ଝି ଯେଧୁ ଧୀର(ଠ)ଘାଟା

ଅ. ନିଗମ ହି(ରୋ)ର୍ଥମୁ କଢ଼ିଗନ

ନିଏ ବାଞ୍ଛୁଲତା ଯବର ଶୁଦ୍ଧମୁତା (ସା)

ଧ. ଧତି ବିଶ୍ରମ ସଫ୍ଠଭକ୍ତି

ବିରତି ଘାଞ୍ଛା ରସ ନବ-ରସ

ଯୁତ କୃତିଧେ ଭବିଧିଞ୍ଚୁ

ଧୁକ୍ତି ଧ୍ୟାଗରାଜୁନି ତରମା ଶ୍ରୀ ରାମ (ସା)

Oriya

୧. ସୋଗସୁଗା ମୃଦଙ୍ଗ ତାଳମୁ ଜତ କୁର୍ଚି ନିନୁ

ସୋକ୍ତ ଜେନ୍ତୁ ଧୀର(ଠେ)ଘାଟା

ଅ. ନିଗମ ଶି(ରୋ)ର୍ଥମୁ କଳ୍ପଗନ

ନିଜ ଶ୍ରୀକ୍ଷୁଲତା ଯବର ଶୁଦ୍ଧମୁତା (ସୋ)

୩. ଯତି ଶ୍ରୀଗମ ସଫ୍ଠକ୍ତି

ଶ୍ରୀରତି ଧ୍ୟାୟା ରସ ନବ-ରସ

ଯୁତ କୃତିଧେ ଭବିଧିଞ୍ଚୁ

ଯୁକ୍ତି ଧ୍ୟାଗରାଜୁନି ତରମା ଶ୍ରୀ ରାମ (ସୋ)

Punjabi

୧. ସୋଗସୁଗା ମୃଦଙ୍ଗ ତାଳମୁ ଜତ କୁର୍ଚି ନିନୁ

ସୋକ୍ତ ଜେନ୍ତୁ ଧୀର(ଠେ)ଘାଟା

ଅ. ନିଗମ ଶି(ରୋ)ର୍ଥମୁ କଳ୍ପଗନ

ନିଜ ଶ୍ରୀକ୍ଷୁଲତା ଯବର ଶୁଦ୍ଧମୁତା (ସୋ)

ਚ. ਯਤਿ ਵਿਸ਼੍ਵਮ ਸਦਭਕਿਤ

ਵਿਰਤਿ ਦ੍ਰਾਕਸ਼ਾ ਰਸ ਨਵ-ਰਸ

ਯੁਤ ਕ੍ਰਿਤਿਚੇ ਭਜਿਯਿਵਚੁ

ਯੁਕਿਤ ਤਯਾਗਰਾਜੁਨਿ ਤਰਮਾ ਸ਼੍ਰੀ ਰਾਮ (ਸੋ)